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A MANHATTANER IN NEW-ORLEANS.

I.

GETTING TO NEW-ORLEANS.

THE "Father of waters,"—the tortuous and elastic Mississippi river—possesses a most unpoetical mouth. No one can deny that. But its distorted shape—almost suggestive of dental wrenches and forceps—may be excused when considering the number of watery relations who avail themselves of his good nature to escape from forests, swamps, and dreary solitudes thousands of miles in the heart of the North American Continent.

And the surrounding features of the landscape (during the wrath of Academicians Durand and Doughty, for thus designating the portions of soil at the embouchure of the Mississippi river) are quite calculated to impress new beholders with the idea that the aforesaid father of waters beheld his best days, long before La Salle and De Soto left their cards, graven with ingenious steel, on the trees that skirted his banks; and is now altogether in the condition of a river exhausted by burdens that trade and commerce—relentless giants that they are—heap upon his back, and steadily increase, year by year.

I thought the above and much more, as I stood upon the deck of a packet ship (after the usual monotonous coast voyage from New York) at the meeting of the Mississippi with the Mexican gulf; and alternately divided my gaze between the clay-colored water at my side (whose said clay-colored embrace the blue gulf waves haughtily rejected, and drew a distinct line of separation to their more intimate acquaintance), and the sandy, boggy, loggy, grassy, and snaggy strips of land that boasted the name of Balize (or "Beacon"), and began the important empire of Plaquemine, in Franco-American Louisiana—the empire so famous, not long ago, in newspaper political history.

"An unpromising beginning for New Orleans," said I to the pilot who had just ascended the ship's side, and was preparing her for an "admission to the bar."

"Our river is very like brandy."

"Like brandy?"

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"Yes—the more one knows of it, the better one likes it; and you will find it a better ending, when you reach the Levee to-morrow evening."

A little fat man, whose eye was yet heavy from sea-sickness, and who, standing by, had heard the scrap of conversation, was understood to murmur plethoric satisfaction, with something like a distant allusion to a distant adage, "bad beginning, good ending."

"To-morrow evening, and no wind?"

"We tow up, Sir, by yonder steamboat."

"Yonder steamboat! Was the tablespoon shaped piece of timber, decorated with a brace of pipes, half way up whose sides the ingenious helmsman had erected an observatory for a look-out seaward, after stray ships, a steamboat?"

Steamboat!

Shades of Watt and Fulton, in your wanderings through the world, you have beheld many an unpoetical adaptation of steam to utilitarianism: but never can you have beheld a more remorseless one, than was exhibited in this aforesaid table-spooned piece of timber, which came "making up to us," and dodging about the ship, like an awkward country lad making advances to his milkmaid sweetheart, when, like our ship on the bar, she hesitates on the top of a stile, thorn and bramble imprisoned, and needing assistance over.

The gallant steam in the boilers seemed conscious it was badly used by the confinement in so unsightly a hulk, for it shrieked, and sobbed, and wailed most piteously, while, spliced to the ship's side, the aforesaid table-spoon commenced an upward voyage.

For twenty hours of day and night—the moon was up during the latter time, fortunately—we steamed through ninety miles of plantations, with their picturesque houses and cabins, and groves of orange trees (that made one thirsty to look at); and Lilliputian clumps of cypresses, with pendent, melancholy moss; and past mass meetings of democratic looking logs and snags, where numberless alligators, in sundry oratorical positions, seemed moralizing over the "progress of the age"—the progress of river navigation; until at length we came in sight of the Crescent City.

The sun was setting in a cloudless sky, and saluting the dome of the St. Charles Hotel—that Magog of Inns—and the steeples—alas! how few in number—he lighted up for view a "very extensive range of village," as in days gone by, the Cockney said of Gotham.

On my right, as we steamed up to it, was the broad Levee. On my left, Algiers, a very fitting cognomen for an uncivilized appearing strip of land, sleepily eyeing New Orleans over a mile of muddy water, and walled by flat boats, and hulks of steamboats, in all stages of dilapidation, wrinkled with levee crevasses, and dotted with ship-yards in miniature, until it was wonderful to think how so wafery a piece of ground could retain upon its surface even the small bits of human life, and the collaterals of human business, visible upon it. A dry dock and an iron foundry were in building. They must sink it, surely, some odd night.

But the City Levee!

In youthful geographical ruminations, I

had pictured it a lofty embankment, spurning with haughty look and defiant mien the turbulent assaults of Mississippian floods; or had thought it some species of unheard of wall, to which the time-worn structures of Athens and Egypt were mere shells. But here it was a modest commercial plain; pile-built, and earth filled; sloping gradually from the river; variegated far as the eye could reach—and no small look at that—with cotton bales, and sugar hogsheds, and molasses casks, and corn sacks, in quantities sufficient to gladden the vision of England's Prime Minister, in Ireland's blackest days of distress and famine; and bits of machinery, and ploughs, and oat bags, and hay bales, and staves, and wooden pails, and packages of hemp, and leviathan hogsheds of tobacco, which, to look at, made the stoutest mule shriek in agony, all mixed up, and in worse confusion than the streets about Essex Market, in Gotham, good reader, about moving day, in sunny May.

Across this Levee, stores and warehouses, which hugged the like commodities, in brick and mortar embrace. In front of it, sectarian assemblies of ships, fresh from prow contact with the sparkling waves and foaming billows of all known seas and oceans. Steamboats, too; ungainly water buildings, of three stories in height, with cupolas and domes, and observatories to match, but which, for all their unwieldy looks, could bring their three or four thousand bales of cotton, from half as many miles in the interior, to say nothing of three or four hundred passengers, besides. Further down, angry crowds of flat boats, with most picturesque crews: the much talked of flat boats, mere floating granaries and coal-yards, secure in their timber fragility.

I had small time for observation. The ship was soon moored; and I was more inclined for a good shore supper than a poetical commercial reverie, in a place where one's legs were being perpetually recommended to the notice of experienced surgeons. Besides, there was small time, in the deepening twilight. Deepening, indeed! Once get the sun down, in latitude 30°, and down falls the curtain of night, like an act drop on a condemned tragedy, or the convincing truth of a bitter criticism on a young author's comprehension.

"To the St. Charles, av coorse, yer 'onor," said an exile of Erin, in the fancy dress of a cabman, as he lashed on my last trunk; and shutting me up in his vehicle, proceeded to drive me to lodgings.

So busy was I in fancying the surprise of my stomach, when it should once more taste the good cheer of a hotel, that I did not particularly observe, by the dim street lights, the events and scenes of a drive through some of the most singular quarters I had ever beheld, in town, village, or city. I can only recall to mind dioramic and shifting views of avenues of cotton bales; groups of old clo' shops, gaudily set forth with parti-colored handkerchiefs, in number and sizes enough for a regiment of noses; oyster stands, where dirty mouths and flickering tallow candles grinned ghostly satisfaction; coffee and cake stands, in a brace of deserted markets, where negresses and lazy butcher boys were engaged in

melodious quarrels, quite anti-scriptural in their tone, but yet suggestive of the tower of Babel; a dirty park; and streets evidently paved on the principle of five stones to the square yard; all which, at the end of my drive (drive! odds collar bones and knee-pans, as Bob Acres might have said, had he been my fellow fare), sent me to my chamber in the St. Charles Hotel, with hearty thanks that I even jolted through such confusion, worse than confounded, and had no fates behind me to urge a *walk* instead.

II.

HOTEL LIFE IN NEW ORLEANS.

Set the St. Charles Hotel down in St. Petersburg and you would think it a palace. In Boston, and ten to one you would christen it college. In London, and it would marvellously remind you of an exchange.

In New Orleans it is all three. A palace for creature comforts; a college for the study of human nature; and an exchange for money and appetite. But certainly, from the building's exterior, you would never imagine it a hotel unless waggishly told it was builded by Barnum, that immortal guardian of Tom Thumb, and who, according to divers of the Connecticut people, is an intuitive architect.

Its builders were very modest men, and constructed it upon an angular piece of ground, hemmed in by lofty stores and narrow streets, and shadowed by neighboring balconies, and garnished with oyster saloons, fruit shops, and billiard rooms; and all in such a way that one is as long in finding out its value to a city where fine edifices are as yet exceptions, as was the celebrated financier Jacob B—— (whose pen and purse now control its destinies) in discovering its value for investment.

Some, whose critical ideas of architecture have never yet been realized (and probably never will until they get to heaven) are unable to discover the beauty of the building. An imposing look it certainly has when abstracted in the mind's eye, from its neighboring masses of brick and mortar, but in its present site is only a mammoth pearl thrown before swine.

Apropos. Oh City Fathers of New Orleans, clean out the hog pens around the St. Charles.

But where in this hotel can we study human nature?

Imprimis, in the basement, the large room beneath the grand porch and reception hall. A bar room, and its subterranean entrance from the pleasant air, would impart great satisfaction to a regiment of Goughites, and add new spirit to their watery eloquence. For in it Emperor Appetite and King Alcohol hold their court in a most *recherché* style. There, of a winter's morning when the sun is near meridian, or of a winter's evening, when the damp air or chilly northerers without seem to say, "ah, apropos of sandwiches and punch," may be seen hundreds of steady, conscientious lovers of lunches and liquors going and returning, or clustering by pillar and column in social merriment, listening to the play of knife and fork and the click of spoons in heavy tumblers, and looking at the ruby sparkle in the polished decanters. Hungry men and those athirst getting new appetites. Those fresh from the gombo soup, and the ham, and the punch, and julep, rushing back again, unable to be tormented by the mere looking on. Woe be to that deputy barkeeper, who, in this retreat, is slow of motion, or deficient in energy, or weak in constitution. I tremble to think of the juleps, and punches, and nogs, and soups, and plates of fish, and game, and beef, and loaves of bread, that I have seen appear from side doors and vanish (like superior fireworks

in old Niblo's of a dry week) among the waiting crowds at the long counter; or of the piles of dimes that each devoted (yet willing in all his agency) barkeeper swept into little holes to nestle in boxes, and—for aught you or I know, reader—in barrels below.

These crowds appear and disappear day by day, relentlessly eating and drinking their way (lunchwise) into the early summer. When the bar boys breathe less short, punches and soup from a quick consumption get into a decline. Hot water is uncalled for. Juleps and iced ale are in demand until when, with the sunny hours of August, Yellow Jack comes into town, the room echoes to the tread of some score or so, whom death nor disease can frighten from the worship of the appetite; or who, secure by acclamation over their clinking glasses or ice ringing goblets, laugh at the passing terrors of the "grim conqueror."

The crowds of last winter!—where are they?

"'Tis well we've so large a country," thought I, once asking myself the above question of a September day as, just myself through the yellow fever ordeal, I stood in the room. One barkeeper then looked sorrowfully over the air-tenanted area before him and winked despondingly as he thought of last winter; and of Tom this and Harry that and Ned the other, who were now over the Alleghanies far away; trout fishing in New England, or polka dancing in Saratoga, or flirting at New York. A theatre bill of the St. Charles, three months old—one of the last night of the past season,—and as yellow as though sick with the fever, hung mournfully on a side wall; an old steamboat card its no less sorrowful neighbor, and an old shipping list hard by, hanging to their rusty tacks, with the tenacity of autumn leaves on hickory boughs.

* * * * *

But the bar-room below is a trifle!

Turn to the left in the centre room above, about the hour of three on a January day.

The door opens. A hum of voices and a clash of knives and forks and spoons salute you stunningly. What is the occasion? A gala day? A public dinner?

You see frantic waiters dashing round, going and coming—darting here—darting there; provisions everywhere for an army, surely.

Nothing but the gentlemen's *ordinary* of the hotel! The feeding room of two or three hundred individual bachelors and exiled married ones, who call New Orleans their home for five or six months in each year, and for the rest possess an undefined position in the world.

Among them although, a few old staggers to whom Mudge and Wilson (worthy hosts, would you knew them, reader) are fathers and mothers, and nothing else.

Dinner over, the inner and the outer porches, and the pavement, fifteen feet below, are peopled as if by magic, with a crowd, whose toothpicks well accord in poetry of motion with the eyes gleaming so satisfiedly above. What! this large toothpicking crowd escaped from the ordinary just left? Why not? Very true, there are some five and forty eating houses just about; and eat at a restaurateur, and pick your teeth on hotel steps, is a stale Boston joke.

Or it is a winter's evening, and in the ladies' drawing room flash beams of beauty, and gas, and jewels. The weekly *soirée* of the establishment. We have seen the bachelor lodgers in their eating, and drinking, and toothpicking ways of life; behold now the ladies with their husbands, brothers, lovers, and a few friends from the outside city.

Marvellous collection! The blonde from New England, and the southern planter's son; the brunette from Georgia or Alabama, or interior parish of Louisiana, and the male representative of Western trade, or Eastern manufactures, or British mercantile anobishness, dancing amicably vis-à-vis in the monotonous, untiring quadrille, or now whirling in the waltz—the giddy waltz, of course, after the usual phraseology; or in that mysteriously born dance, the Polka, of which an American bard long since despondingly asked:

Oh, Polka, Polka! pray how came you so,
I've asked ten dandies, and the ten don't know.

Here, too, is modest beauty from Ohio (papa in the pork trade); there a dashing belle, whose altars at Saratoga and the Sulphurs are yet warm with the sacrifices of her last summer admirers (her third winter at New Orleans, and no husband yet). In yonder corner a red-cheeked, blue-eyed miss from New England (her grandparents snugly in bed the while, in the old homestead, and little dreaming of the—to them—degenerate conduct of their descendant). Or here a proud Edith Dombey, from Louisville ('tis a city of proud women nowadays, shade of Daniel Boone),—a fascinating flirt from Baltimore,—or the bewildered milliner-martyred daughter of an interior planter. Every state with its peculiar beauty in the room. And the shears and needles of your Boston, Manhattan, Philadelphia, Charleston, and country tailor recognisable in the dress coats sprinkled all about the room, like black dots, as they are, on a snow white gauze and satin landscape.

There will be music, dancing, nonsense, eating, flirting, until three o'clock in the morning, and — the same things for three or four months thereafter; but the July sun will shine unrebuked through the window shades, and find this chamber of beauty—this audience room of hotel aristocracy—as tenantless as the bar below.

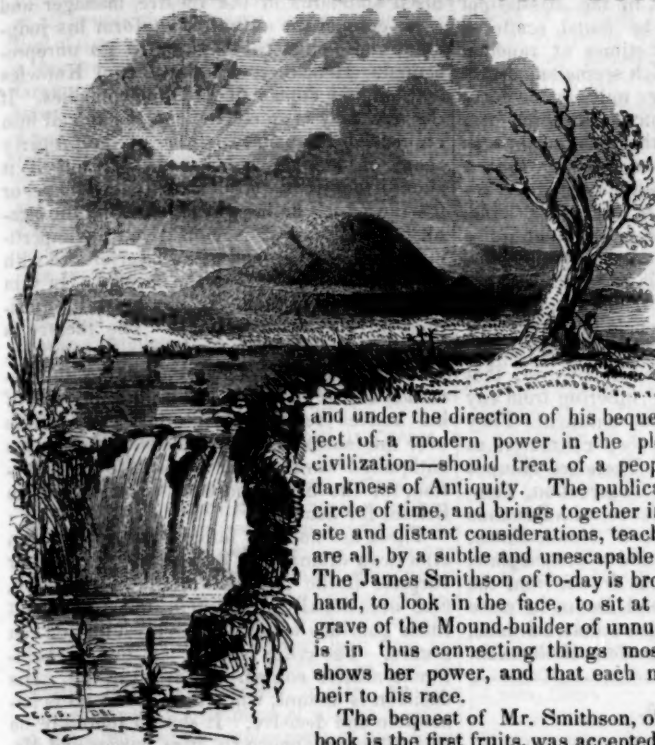
Chambers of beauty and bar rooms!

Sad to link them in one sentence. But they are side by side at the St. Charles—nor are the positions incongruous to New Orleans eyes and New Orleans habits.

Although this same hotel was chiselled, and trowelled, and painted, and decorated, and peopled by the genii of Yankee utilitarianism, there lingers about it a deal of romantic interest, and would it could interest in its behalf the pen of a Leigh Hunt (think of the St. Charles figuring in the Indicator, or a new series of "Men, Women, and Books," or a second Laman Blanchard worthily to embody, in eloquence of essay, truthfulness of sketch, and beauty of diction, confessions of life and character, startling and instructive. For with the latter its every room and vestibule is rife. The very left behind, forgotten trunks, piled in a store room, to the bar hard by, could tell a thousand wondrous tales. From yonder window has looked many a stranger—his last look on busy life, and lain down on his pillow to die; thoughts of his far off home and expecting friends making doubly bitter the last bitter hour. In this or that room the gambler lodger has laid his plots, or woven his web of cunning, which were to ruin and ensnare those for whom parental solicitude were vainly expended. These halls and corridors are full of echoes, and thronged with shadows; echoes of mirth; echoes of sorrow; shadows of human life; their original essence and substance, part of the past, and perhaps an injunction for the present, to remember.

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THE WESTERN MOUND BUILDERS.



THE recent work of Messrs. Squier and Davis on the Ancient Monuments of the Mississippi Valley, published by the Smithsonian Institution, by a curious concurrence of events, connects the remotest past of America with its immediate present. It is scarcely less matter of wonder, that a stranger should have selected our country for the custodian of his fortunes, than that the first work

issued by aid of his means and under the direction of his bequest—the bequest of a subject of a modern power in the plenitude and perfection of civilization—should treat of a people and period lost in the darkness of Antiquity. The publication, as it were, runs the circle of time, and brings together in the mind the most opposite and distant considerations, teaching us practically that we are all, by a subtle and unescapable touch of nature, one kin. The James Smithson of to-day is brought suddenly to take the hand, to look in the face, to sit at the table, to stand by the grave of the Mound-builder of unnumbered centuries ago. It is in thus connecting things most distant that knowledge shows her power, and that each man becomes the general heir to his race.

The bequest of Mr. Smithson, of England, of which this book is the first fruits, was accepted by the Government of the United States, and an Act of Congress was passed, August 10th, 1846, constituting the President and other principal Executive officers of the General Government, the Chief Justice of the Supreme Court, the Mayor of Washington, and such other persons as they might elect honorary members, an establishment under the name of the “Smithsonian Institution for the Increase and Diffusion of Knowledge among Men.” The will of Smithson simply requires that the means bequeathed by him shall be employed for the Increase and Diffusion of Knowledge among Men. According to the constitution of different tastes and minds, there will be various methods devised and suggested to carry these objects into effect. As in the bequest no restriction is made in favor of any kind of knowledge, the whole field lies open, and the only question is as to the most productive and profitable means of its increase and diffusion. That it may be increased it is clear that encouragements should be offered to inventive genius,

to the creators and originators from whom issue leading ideas, controlling principles, by which alone knowledge is truly increased. Original men are, therefore, cared for, must be sought, and must, under Mr. Smithson's sacred legacy, be justly and properly rewarded. From them only can an absolute increase of knowledge be derived. The question as to its diffusion is less clear, far more open to discussion and the differences of conflicting judgments. Diffusion seems to us to imply the widest spread and expansion of information—diffusion among men to convey the idea of a wide and general extension of knowledge, without limit of sect, class, or degree. It is hostile in its very terms to restriction, and cannot, in our judgment, without great injustice, be narrowed to any particular spot, or any special description of persons. The testator, in

our view of the matter, has contemplated, in the bestowal of his fortune on a Democratic Government, in trust for a country where the popular element is paramount, a total abandonment of everything like a limited scholastic Institution. He has meant that the people should be benefited. The benevolent instincts by which he was governed in framing his last will, were towards the mass. We acknowledge there is a very great historical propriety in beginning the Smithsonian Series with a record of the earliest traces of civilization in America—it is, in one sense, beginning at the beginning—opening at the very first chapter, and preparing to bring us down, by regular sequence, through the various stages of events, to our present position. If we had been of the Councils of the Institution, we should have been strongly inclined to suggest that a brief Memoir of the Founder would have most fitly opened the plan and disclosed to us the character and motives of the benefaction. In following these out, it would have occurred to us, as it may have occurred to many, that knowledge can be diffused in our times in no way so surely and effectually as by the press; that it must be presented in a form accessible and acceptable to all; that therefore, a series of tracts, in the shape of many issued by millions from our benevolent and other public Institutions, would have met the requirement of Mr. Smithson for the diffusion of knowledge among men; and that these should have embraced every subject of interest, and every mode of treating every subject of interest to mankind.

The testator does not demand science nor philosophy, chemistry nor agriculture, only. A volume of poems, a work of fiction, is just, as much in place as the Principia of Newton or the speculations of Liebig, unless we would confine our notions of knowledge to the barrenest materialism, and assimilate it as nearly as we can to the mere physical instincts of the



THE GREAT MOUND AT GRAVE CREEK.

brute creation. We are pleased to find a clause in the by-laws of the Institution, which seems to imply a provision of this kind, and which, if we interpret it aright, we hope will be faithfully executed. These considerations are general, and apart from the special merits of the work of Messrs. Squier and Davis, which is presented in a form at once to attract and fix the attention. Our continent of America was nominally discovered some two hundred and fifty years ago, but it was in disguise; and modern research shows to us that no two things are less alike, in many striking particulars, than Columbus's America of 1492, and the real America which was hidden from him. By slow stages only has the real America partially emerged. It was first all light skies, tropical fruits, naked savages; a fresh creation of yesterday, a new world. It is now found to have been made at somewhere about the same time as the rest of the round globe of which it is a segment; that it had and had had its experiences, incidents, and an eventful history of its own. These very mounds of the West and South, in their first discovery, were regarded as mere casual heaps of earth. They had attracted that kind of attention as long ago as 1776; in 1805 they began to be considered more particularly, and Mr. Brackenridge, in 1814, treated of them before the American Philosophical Society, in the spirit of antiquarian research. A little while later, in 1817, our distinguished citizen, De Witt Clinton, made them the subject of an able and well considered paper before the learned society of that day, in New York. Rising into still higher association, the late President Harrison discussed the subject in 1832, before the Historical Society of Ohio.

During these latter periods the Western Mounds, their relics, the people who builded them, have been favorite topics with men of research and learning. Occasionally they have attracted the fancy of a poet or romancer—and may be now said to be growing into an acknowledged subject, and entering as an important element into the understanding and imagination of the country. They have in them, in the mystery which hangs over them, the strangeness of their structure, the possibilities of the race by whom they may have been raised—this last speculation ranging from Jew to Arabian, sometimes taking the mantle of the Mexican, at others shifting to the naked form of the Indian—everything to quicken research and kindle the fancy. After sitting down in silence under the reproach, if reproach it be, of the excessive modernness and newness of our country, which has been described over and over again by foreign and native journals, as being bare of old associations as though it had been made by a journeyman potterer day before yesterday, we find we have here, what no other nation on the known globe, can claim: a perfect union of the past and present; the vigor of a nation just born walking over the hallowed ashes of a race whose history is too early for a record, and surrounded by the living forms of a people hovering between the two. This book by Messrs. Squier and Davis, furnishes us unquestionably the completest exposition we have of that strange old time; it is more full in detail, admirably and comprehensively illustrated, and while it gives us all that is really known, by the strange developments and disclosures it makes, only whets the curiosity and imagination the more to peer into that dark abyss of the past, and to give form and local habitation to the dim figures which flit to and fro in these pages.

The present volume is confined to an Exploration of the Remains in the Mississippi Valley. These are to be found scattered through that section, sometimes at random, sometimes in an order which seems to indicate a purpose of worship or military defence. They are at times of a conical or beehive form—at another, and this is the most curious, in the shape of a great snake, winding over a tract of a thousand feet, assimilating these antiquities with Egypt. On the other hand, we have them in the striking American guise of the buffalo, as if they were the spontaneous symbols of the soil: of this no general theory has yet been established to show the origin, habits, or religion of the people by whom they were constructed.* The singular character of the discoveries proves clearly, however, that they were a peculiar people, differing from any known race at present on our continent. They are as wide and various in their characters as the objects of human life. There are Mounds of Sepulture, of Sacrifice, Observation, Temple Mounds, Mounds of Defence, with Remains of Art, Pottery, Implements of Metal, Stone. It cannot fail to affect the mind to contemplate, as we do in the illustrations drawn from the works of Messrs. Squier and Davis, in close neighborhood the memorials of that old race, and the habits of our own modern civilization.

Reviews.

DRAMAS BY MISS BARNES AND MR. BOKER.

Plays, Prose, and Poetry. By Charlotte M. S. Barnes. Phila.: E. H. Butler & Co. 1848.
Calaynos: A Tragedy. By George H. Boker. Phila.: E. H. Butler & Co. 1848.

THERE appears to be some practical difficulty in the way of producing dramas from the pens of American writers upon the stage. Some would charge it upon the foreign tastes which prevail in our theatres, others to the testy humors of managers, others to the conditioned state of the stock companies. We shrewdly suspect the fault may lie, in some slight degree, in the compositions themselves. We think we can recollect one or two farces, one or two comedies, and one or two five-act tragedies which, from the peculiarity of their structure and style of expression, would require all the doors to be double locked to detain an audience. An American, we are willing to confess, is one of the most agile, brisk, and vivacious creatures in the world, but when he once tries his hand at heaviness in either farce, tragedy, or comedy, he is ponderous and slow-footed beyond the very elephant. In behalf of American dramatists, it should, however, be said, that there are no inconsiderable practical difficulties to be encountered in the production of even genuine merit, and that not one of the least forms which this discouragement assumes is in the loss of that guidance to talent which, whatever may be the closet studies of the dramatist, the actual representation and trial of new plays alone affords. The stage, such as it is, furnishes naturally the model to the young writer, and this, unhappily, has been overrun for years with the lifeless productions of the French and English schools, barren in sentiment, superficial in passion, frequently vicious

in character. These being the only recognised standards in the theatre, manager and actor compel the author to conform his judgment and genius to them, or to go unrepresented. Hence jejune imitations of Knowles and languid copies of London comedies. If the new play is so constructed as to call into requisition the usual costume of the property room, it may secure a hearing; but if it should require a doublet of a new shape, or tax the actor's brain or breath beyond the established measure, it is considered an impertinence, and condemned as an interference with the ordinary business of the theatre. In vain plays written to meet the managerial requisitions are produced and fail. The theatre is still closed to more vigorous conceptions. The manager remains insensible to the demands of the times, and at each falling off of his houses revisits his clothes press, turns over the leaves of his old plays, and dusts his antiquated wardrobe in a resolute reproduction, for the five hundredth occasion, of the *School for Scandal*.

These are not the influences to create an American drama, and it need not excite our surprise if the plays still hopefully written, and occasionally published, fail to exhibit those qualities which only representation can secure. The critic is, after all, but an indifferent arbiter compared with the pit. His decision is distant, while that of the pit is immediate and decisive. It should therefore be of little consequence to Miss Barnes and Mr. Boker, whether our award inclines for or against them. It is enough for us to recognise in the former a lady who, with taste and cultivation in literature and the noblest tendencies, is following a career distinguished by a parent whose memory is held in grateful recollection by thousands cheered by his voice and countenance during a long term of faithful services to the stage.

Mr. Boker's *Calaynos* exhibits, with many inequalities, passages of considerable poetic merit. The Prologue, gracefully expressed, and happily modelled on the older dramatic authors, is followed, in the tragedy itself, by lines which indicate a careful cultivation in a good poetic school. In a first effort like this, allowance must be made for want of originality in the plot, an imperfect development of character, and many defects in the minor details of dialogue and stage transition. We are, however, withal glad to welcome Mr. Boker among the band of American dramatic writers, where the rewards, as yet, have been so slight and uncertain, and where a powerful array of home talent is required to overcome the difficulties.

ARNOLD'S SERIES OF THE CLASSICS.

A First Latin Book. A Practical Introduction to Latin Prose Composition. First Greek Lessons. A Practical Introduction to Greek Prose Composition. Greek Reading Book, for the use of Schools. Revised and corrected by Rev. J. A. Spencer, A.M., Editor of the New Testament in Greek, with notes on the Historical Books, &c. New York: D. Appleton & Co., 200 Broadway. Philadelphia: Geo. S. Appleton, 148 Chesnut st. 1848.

To examine in detail the merits of so extensive a series would require an essay. Our judgment must briefly advert to the leading principles of the plan which has proved so successful in the hands of Dr. Arnold in its application to the study of Greek and Latin, and to the modern languages in those of the widely celebrated Ollendorf.

* In another volume the authors propose to exhibit to us the relations which these monuments bear to other portions of America and the world. In the meantime, further investigations, we learn, are in progress. Mr. Squier being now engaged on a new tour of investigation, undertaken under the joint auspices of the Smithsonian and New York Historical Societies, in the western part of the State of New York.

In the old method of studying the classics there must have been some radical mistakes; at all events there was an immense consumption of time without adequate results. To keep a human mind pining on a Latin or Greek Grammar for seven years was a waste and a torture; especially when the well directed efforts of a year might acquire equal proficiency. The truth is, the natural method is the best one in the acquisition of a language. When we are able by constant repetition to translate English into Greek or Latin, there will be no difficulty to render the latter into English. The system of Ollendorf applied to the French, German, Spanish, and Italian languages, and published in a series of text books by the Messrs. Appleton, is founded on the great principle of constant repetition in the language to be learned; and Dr. Arnold has happily applied the same in his classical works.

Very different are the mental processes in the two systems. In the old, the text is presented, and from the dictionary certain English words are culled out to answer to them. The problem is then from these English words to frame an English sentence, and, if the memory has the power, to remember the English equivalent when the ancient word is next met with. The acquisition of a moderate vocabulary necessarily involves a very long time, and this is all the knowledge that can be thus obtained. But the exercises in Dr. Arnold's course involve a discipline of all the faculties of the mind, and an employment of the organs and senses of the body. The eye recognises the word, the ear is accustomed to the sound and accent, the tongue learns to imitate and form it; the arrangement of the sentence is impressed by the same course of constant repetition. The pupil talks Greek and Latin, French or German, from the first day he enters on their study; and his exercises are so arranged that everything learnt is a permanent conquest.

The "First and Second Latin Book" and the "First Lessons in Greek" are adapted to the use of beginners. They consist of exercises in translation from English into Greek and Latin and the reverse, with grammatical lessons connected with the same. These volumes serve as introductions to the works on Greek and Latin prose composition, in which the same system is pursued. It may not be improper to remark that the grammatical portion of the Greek composition is derived in considerable part from the approved work of Buttman. The second part of the Latin Prose composition is devoted more particularly to the order of the words in a Latin sentence.

The "Greek Reading Book" is intended to be used simultaneously with the "Greek Prose Composition." A second course has been added by the American Editor, containing selections from Jacobs' Reader and extracts from Xenophon. The assistance of various commentators has been judiciously employed in the notes; and the sources are properly pointed out. An appendix on the Greek particle, by Dr. Arnold, has been added; and the whole is completed by a Lexicon as complete as the nature of the work demands. The typographical execution answers to the intrinsic merits of the series.

Pompeii and other Poems. By William Giles Dix. Boston. Ticknor & Co. 1848.

POMPEII is an octosyllabic poem commemorative of incidents in the history of the buried city, interspersed with memorials of a modern survey and several lyrics illustrative of Roman character. Thoughts on the Conquest of Grana-

da are the meditations of a mind which does not seek its pleasures alone in the past. So also the Song of Sicilian Liberty (dated March, 1848) is in sympathy with the present. "Palermo" is a very pleasing retrospect. His Verses to Longfellow are a series of graceful compliments. A Tribute to the Memory of Alston and Thoughts on Gray's Elegy and Bryant's Thanatopsis also exhibit the influence which those who have pursued literature and art worthily in America exercise upon the young minds of the country—the richest reward of successful authorship.

St. Vincent's Manual, containing a selection of Prayers and Devotional Exercises, originally prepared for the use of the Sisters of Charity, in the United States of America, 2d edition, revised, enlarged, and adapted to general use—with the approbation of the Superiors. Baltimore: John Murphy. 1848.

AN elegantly bound, illustrated, devotional manual of the Roman Catholic Church, based on a special set of services, but so enlarged that it will prove, says the preface, "the most complete, comprehensive, and accurate prayer book that has ever appeared in this country." The additions are "The Way of the Cross," the prayers of "Bona Mors," Daily "Meditations," "The Scapular," "Living Rosary," "Month of May," &c.

The Boy and the Birds—Sketches of Home Life—Sickness Improved—The Country School House—The Young Jew. Philadelphia: Publications of the American Sunday School Union. 5 vols. 18mo.

THE illustrations to the volume on Natural History have freshness and effect, qualities highly desirable, though not always found in Children's Books. "The Boy and the Birds" is worth asking for at the book stores during the approaching holidays.

Elements of Physiology. In two parts. I. Vegetable Physiology. II. Animal Physiology. Dr. G. Hamilton. Chambers's Educational course, enlarged and improved. By D. M. Reese, M.D., LL.D. New York: A. S. Barnes & Co. Cincinnati: H. W. Derby & Co. 1849.

THE diffusion of knowledge on subjects so interesting and so intimately connected with health as the facts and laws of animal and vegetable vitality, may be considered as one of the highest aims of enlightened philanthropy. Man cannot search out to perfection the hidden springs of life, but he may learn much of the wisdom and goodness of God, derive many maxims conducive to comfort and health of body and mind from the book of Nature. No family in the land—and all can afford to buy it—should be without these admirably arranged and comprehensive treatises. To the young, they will be the source of delightful recreation and useful information. And in the exercises of the school room, they will serve as a relaxation from the less attractive studies of languages and mathematics. These sciences are respectively the keys to Botany and Zoology, and give unity to the entire circle of Natural History. We cordially recommend them to the reading public, and may as well state the name of Chambers is a sufficient guarantee as to the worth of all popular scientific works they publish.

The Life of Faith; in three parts; embracing some of the Scriptural principles or doctrines of faith, the power or effects of faith in the regulations of man's inward nature, and the relation of faith to the Divine guidance. By Thomas C. Upham, D.D.

Principles of the Interior or Hidden Life; designed particularly for the consideration of those who are seeking assurance of faith and perfect love. By Thomas C. Upham. Eighth edition. New York: Harper & Brothers. 1848.

THE speculative and religious community will find a treasure in the foregoing works of Professor Upham, belonging to a series of philo-

sophic and theological treatises from his pen. They are free from all spirit of intolerance, and are marked by clearness of thought and eloquence of expression.

The two stand in relation to each, the second containing the practical results flowing from that virtue which is considered theoretically in the first. Faith is a natural gift to mankind. There never was a hero without it; from it springs courage, power, and devotion. Religious faith is the same element giving evidence of things unseen, the spiritual guide to Divine wisdom. From the third to the eighth chapter, it is considered as the bond of union between God and man. Chapters eighth and ninth show its relation with justification and sanctification. Twelfth to fifteenth trace its connexion with reason. Part second treats of the effects of faith on man's nature; it manifests God, silences doubts, extinguishes selfishness, brings forth patience, subjugates the will, crucifies the affections, bestows energy, and gives wings of triumph to the soul. Part third displays faith in relation to Divine guidance, till finally man stands in a state of union with God. This, the perfect aim of all religious aspirations, is more fully discussed in the "Interior Life." We quote from this latter a sentence on the love of God.

"The love of ourselves and of our neighbor are only rills and drops from the mighty waters of love to God. And on the supposition that we are filled with the love of God, the love of our neighbor flows out from the great fountain of divine love, in the various channels and in the degree which God chooses, as easily and as naturally as a stream flows from its lake in the mountains over the meadows and valleys below."

Lectures to Young Men on the Cultivation of the Mind, the Formation of Character, and the Conduct of Life. By George Burnap. 3d corrected and enlarged edition. Baltimore: John Murphy. 1848.

The Sphere and Duties of Woman. A Course of Lectures. By George W. Burnap. 3d edition, corrected and enlarged. Baltimore: John Murphy. 1848.

THE Lectures delivered on various occasions before the Young Men of Baltimore are of a popular practical style, and have had a wide reception in a country where large numbers of self-educated men are constantly rising among the well-informed classes. Such books are an important aid, at a certain period of cultivation, both moral and intellectual. Mr. Burnap understands this want, and has thrown out much profitable matter to supply it.

The "Sphere and Duties of Woman" is the counterpart of the "Lectures," and marked by the same general traits of good sense, a ready style and attractive handling for the general reader.

A First Book in Greek; containing a Full View of the Forms of Words, with vocabularies and copious Exercises on the method of constant imitation and repetition. By John McClintock, D.D., Prof. of Languages, and Geo. R. Crooks, A.M., Adjunct Prof. of Languages in Dickinson College. New York: Harper & Brothers. 1848.

THE fact that the Messrs. Harper are now publishing two classical series by different authors, proves the vast scale of their business, and the great demand for this species of literature. The grammatical portion proper embraces the results, and is arranged after the system of the German philologists. Interspersed are exercises in translating Greek into English and English into Greek. It cannot but prove a valuable publication alike to the intelligent teacher, and the industrious and attentive student.

Buds and Blossoms for the Young. By Mrs. Hughs; with numerous Illustrations. 16mo. Philadelphia: Lindsay & Blakiston. 1848.

A COPYRIGHT collection of tales, eight in number, of a domestic, home character. The

head and tail piece illustrations are excellent, very appropriately introduced, somewhat in the style of Chapman, and happily suggestive.

The Pulpit Orators of France and Switzerland. Sketches of their Character and Specimens of their eloquence. By Mr. Robert Turnbull, author of the *Genius of Scotland*. 12mo. Robert Carter. 1848.

THE previous work of the author, the *Genius of Scotland*, was well conceived and carried out; the present is not less available for the public, which constantly requires its attention to be aroused to models of excellence in all departments of literature. The study of the pulpit orators of the Continent cannot fail to be attended with profit. The reader will here find sketches of the Lives and Characters, with passages from their discourses, of Bossuet, Flechier, Bourdaloue, Fenelon, Massillon, Saurin, Vinet, A. Monod, Grandpierre, Lacordaire, Merle D'Aubigné, and Gausson. The author suggests the richness of Scotland, England, and America in similar resources. His plan might be carried out to advantage by a volume occupied with the pulpit eloquence of each of these countries.

The Person and Work of Christ. By Ernest Sartorius, D.D. Translated by Rev. Oakman J. Stearns, A.M. 18mo. Boston: Gould, Kendall & Lincoln. 1848.

THE translation of this work of the well known Prussian Divine was undertaken at the suggestion of Dr. Sears, President of the Newton Theological Institution. Sartorius is described by a German writer, quoted in Mr. Stearns's Preface, as "a man of vivacity, talent, learning, solid character, and social tournure." His work in defence of the Divinity of the Saviour has reached a fifth edition in Europe, in which the author writes with zeal of its publication as a bulwark against the rational and revolutionary movements of the times. Without speaking of the work theologically, we may say that it possesses a strong general interest both from its subject matter and style.

Observations on the Pathology of Croup; with remarks on its Treatment by Medical Topication. By Horace Green, A.M., M.D., etc., etc. New York: John Wiley. 1849.

WHAT is novel and interesting in this book, is the statement that a strong solution of lunar caustic has been found useful when applied to the diseased part in croup.

The Poetry of Love, from the most celebrated authors, with several original pieces. 32mo. Philadelphia: H. F. Anners. 1849.

AN agreeable selection on a universal topic, from some of the best old and modern poets, in a neat gilt edged volume, which will find its way readily to the vest pocket or the reticule.

My Little Geography. Edited by Mrs. L. C. Tuthill. Philadelphia: Lindsay & Blakiston.

A SMALL volume for young children, in which the attention is aided by simple questions and answers, numerous pleasing wood cuts, and verses at the end of each chapter.

Reports of Societies.

THE AMERICAN ASSOCIATION FOR THE PROMOTION OF SCIENCE.

[Concluded from No. 29.]

THE GENERAL AFTERNOON SESSION.

The Convention reassembled at 4 P.M. in the Chemical Hall of the University—Prof. REDFIELD in the Chair.

Prof. W. B. ROGERS, from the Standing Committee, had modified the resolution relative to the decease of Professor Lardner Vanuxem, which resolution was concurred in by that body, and would be submitted to the Convention for its action. Whereupon Mr. BROWNE reported to the following effect: That the Association

learns with deep regret the death of Professor LARDNER VANUXEM; that Prof. HALL be appointed to draft an appropriate obituary of the deceased; and that a Committee of three be appointed to address a letter to Professor V.'s family, conveying expressions of the condolence of this Association.

The resolution was adopted. Prof. W. B. ROGERS and Mr. BROWNE each added some few feeling remarks in tribute to the memory of the deceased.

Prof. AGASSIZ then proceeded to speak of the *Outlines of Lake Superior*, as caused by the geological structure of the surrounding region. He stated that along the entire Northern shore of the Lake, and for some distance inland, as well as the islands on that side of the Lake, six distinct systems of dykes are exhibited, each consisting of numerous broad parallel beds of igneous erupted matter, and that the direction of the islands and of successive parts of the Coast line, was seen to conform itself to the bearing of these dykes as presented in each part of the Coast. Thus it appeared that the physical outline of this shore of the Lake was determined by the geological structure of the adjoining land.

Prof. A. adverted to the enormous magnitude as well as the great number of these extensive igneous beds, and to the vast extent to which metamorphic phenomena are witnessed in the Sandstones and other sedimentary rocks lying adjacent to the igneous masses. These dykes he had found to run North and South.

Prof. W. B. ROGERS remarked that from his own observation on the Southern shore of Lake Superior, and from those of other observers in that region, it was apparent that the East and West dykes lying adjacent to that margin of the Lake, had in like manner determined the chief peculiarities in the configuration of the Coast. He also called attention to the fact of the remarkable correspondence between the igneous and metamorphic masses described by Prof. Agassiz, as existing on the Northern side of Lake Superior and the great belt of the Blue Ridge in Virginia, extending from the Potomac to some distance south of the James River. The enormous amount of epidotic Trap and other masses abounding in epidotic, and the various masses containing this mineral and felspar, as well as the infusion of Epidots into the adjoining Sandstones, which are presented in various stages of igneous alteration, form a feature of striking analogy between the Lake Superior district, and the Blue Ridge of Virginia. The analogy between the rocky masses is augmented by the fact that *Epidotic rocks of the Blue Ridge*, like those of the Northern shore of the Lake, abound in some localities in their fibres and threads and grains of *metallic Copper*. Prof. R. further remarked upon the analogous geological position of the igneous and metamorphic rocks in the two cases, by stating that the oldest of the Appalachian rocks, which lie on the west flank of the Blue Ridge, are also found contiguous to the igneous rocks, on the northern shore of Lake Superior.

Prof. AGASSIZ hoped the investigations in this direction would be extended. Investigations would aid greatly in changing the system of rock formations as laid down in received standard works.

Prof. JOSEPH HENRY (of Washington) made a few observations upon the aims and character of the *Smithsonian Institute*. He succinctly reviewed the history of that Institution from the date of its founding by the benevolent bequest of JAMES SMITHSON, down to the present time and the publication [this week] of the First Volume of its yearly records—the "Smithsonian Contributions to Knowledge." The first work in question is the excellent one of Mr. E. G. SQUIER and Prof. DAVIS on "American Antiquities." I need not take room to say more of it.

EVENING SESSION.

The Convention met again at 8 o'clock in the evening, when the first business in order was

a communication by Prof. JOHNSON of Washington, on a *New System of Recording Telegraphs*. Prof. J. went on to describe minutely, with illustrations drawn from a galvanic machine, the different systems. Bain's new plan (which is now in the Patent Office at Washington) of recording autographs, was commented on, but, the secret not being divulged, nothing of course was arrived at.

Prof. AGASSIZ made some remarks upon the *Mammoth*. The Plesiosaurus of Harlem has been supposed to belong to the family of Whales, and to be a true Cetacean. Other animals of the same species, the Anaplotherium, the Palæotherium, etc. etc.—have been discovered, exhibited, written, and commented upon, with no very different result.

A paper followed by Profs. W. B. and R. E. ROGERS, on the *Comparative Solubility of Carbonate Lime and Carbonate Magnesia*, wherein it was demonstrated that the carbonate of magnesia is more soluble than the carbonate of lime.

Prof. W. B. ROGERS also made a few remarks upon various *Mineral Springs*—on some in Virginia impregnated with sulphate of hydrogen; others with sulphate of alumina, and sulphate of iron; and, elsewhere, alkaline springs, commonly known as dyspeptic springs. His remarks here referred particularly to the East.

Some discussion arose on this point between Profs. BATES, BOOTH, and others.

Dr. LECONTE followed in a few remarks suggesting a scientific examination of the *unexplored portions* of our territory, and offered a resolution to that effect—all action whereon was referred to the Standing Committee, and the Convention was adjourned to meet at 9 A. M. on Monday.

FIFTH DAY.

GENERAL SESSION. W. C. Redfield in the Chair.

The Standing Committee first made their Report, recommending Asa Whitney, Esq., as a member of the Association; which recommendation was adopted; That Lieut. Maury be added to a Committee on the Sediment of the Mississippi—carried; and that a Committee of five be appointed to memorialize Congress on the subject of sending Scientific parties with the various military and other National Expeditions.

To this last proposition sundry amendments were suggested by various gentlemen, and quite a breezy debate was thus elicited. Lieut. Maury, Prof. Hare, Prof. Agassiz, and others, participated.

Prof. HARE deprecated the remissness of the General Government in the advancement of Scientific research.

He illustrated the difficulty even in Europe, of obtaining a proper hearing for a scientific project.

Prof. AGASSIZ remarked on the position of scientific men in Paris, Berlin, &c. They do not live in style; they are not known to all the community, but only among themselves. The system of allowing scientific men great incomes, Prof. A. considered very often a useless and often a mischievous one.

The scientific man stands alone, and is insulated by the value of the truths which he demonstrates. No Academy, nor all the world, can refute the truths of Galileo, nor put them down. Men of science should stand upon their own strength and power. Then let us not forget (said Prof. A.) our *own* duties when we appeal to the support and encouragement of Government.

The Resolution recommending the Committee to memorialize, was unanimously adopted. Dr. BROWNE nominated Prof. HARE upon the Committee so to be appointed. Prof. ROGERS suggested the propriety of first referring the whole matter for the present, to the standing Committee, and this course was accordingly taken.

The Committee also reported upon the expe-

diency of procuring from each member an abstract of papers read before the Association, to be embodied in the official proceedings of this sitting.

Prof. AGASSIZ then proceeded with the *Monograph of Garpikes*. He said it would be recollected, doubtless, that in the Pliocene or New Red Sandstone of Connecticut, great numbers of fossil fishes have been found. He had thought it expedient to examine monographically the present existing species of fishes which closely resemble these fossils. The only ones living which bear any resemblance, are the Garpikes. These have been distinguished into several different species—but he [Prof. A.] had divided the whole genus *Lepidosteus*, the Garpikes, into two types: the sharp-nosed and the flat-nosed. Yet he thought he had found three species of the former, and also two or three of the latter, or flat-nosed.

The details of these investigations, remarked Prof. Agassiz, would be of very little interest. He hoped, however, that they would soon be sufficiently developed to bring the attention of paleontologists.

He referred to the structure of the *Crinoides*—i. e. those star-fishes which in their earlier stages of life rest upon a stem. The star-fish, when full-grown, shows, apparently, a very different animal, caused by the formation of loose plates arranged variously on the surface, and we notice a calcareous centre, whence the different "rays" diverge. Yet the only difference is, that instead of these plates forming a series of loose *particules* (as in young), they are united, in the full-grown animal, into hard, developed rays, and the creature assumes its permanent form of a single star, instead of its former branched appearance.

Mr. S. P. ANDREWS (of New York) then proceeded with his *Comparisons of the Written and Spoken Languages of the Chinese*—an abstract of which may be looked for in the Proceedings of the Association—and it is hinted the subject may be brought before the public of New York, in a course of lectures, by the author.

The next thing in the order of business was a paper by Prof. ALEXANDER on *African Geographical Discoveries and Explorations*—all which have become matter of History.—This was followed by a few remarks from Prof. R. E. ROGERS on *Alkalimetry and Acidimetry*. Prof. R. went on at length to demonstrate various experiments and their results, but being purely chemical, and not likely to interest the general reader very particularly, I will not give further.

The business of the afternoon was chiefly of a *concluding* nature. The first business was action on a series of Resolutions from the Standing Committee, tendering the thanks of the Association to the Trustees of the Pennsylvania University for their kind offer of the use of both the Collegiate and Chemical Halls of the Institution. Adopted.

The Committee "to memorialize Congress, the President of the United States, and the Heads of Departments," (as the resolution now reads, properly amended) to afford their aid in the furtherance of Scientific objects, was reported, and the Resolution therefor having been adopted, the following are the gentlemen appointed such Committee: Profs. Robert Hare, B. Silliman, jr., W. C. Redfield, H. D. Rogers, Louis Agassiz, Pierce Hitchcock, Drs. S. G. Morton, Alexander, and Gibbs.

The Publication Committee appointed are: Dr. Gibbs, Dr. Elwyn, Mr. J. Roberts, G. P. Rogers, Vaux, and B. Silliman, Jr.

It was also resolved that \$1,000 copies of the proceedings of this session be struck off, and placed at the disposal of the Chairman of the Publication Committee.

A vote of thanks was returned to Professor W. B. ROGERS for his very able and eloquent Address before the Association on Friday night, and requesting a copy thereof for publication.

A letter was read from Prof. GEORGE TUCKER, recommending the establishment of an enlarged

"Physical Section" of the Association—to be called that of STATISTICAL ECONOMY.

The scientific business of the Convention having then been finished, the Association adjourned, to meet again at Cambridge, Mass., on Tuesday, the 14th of August next.

Prof. JOSEPH HENRY, the widely known Secretary of the Smithsonian Institution, was chosen the next year's President of the Association.

BOSTON CORRESPONDENCE.

Bo ton, 21 October, 1848.

LISTEN for a few moments to the voice of one crying in the wilderness, and vainly striving to be heard. Amid the din of a fierce political contest,—the misrepresentation, mendacity, and "damnable iteration" of rabid politicians, the reckless ill-humor and jackass-ry of the public generally, and the ruffianism of hordes of infuriate partisans, who, with their

"Curs'd crew
Fierce sign of battle make, and menace high"—

it is natural that there should be but little attention paid to the achievements in the great, silent field of Thought. Nothing short of the appearance of a new planet in the literary sky, could now restore the public pulse to its ordinary beat, and recall the wandering senses of the moon-struck crowd. Who will be sorry to see the campaign ended? In spite of all party preferences and expectations, very few. For there is nothing which is productive of more mental and moral dissipation—nothing which more effectually unfits a man for business or for study, than participation in party strife.

The attention of our citizens is, for the present, divided between the Presidential Election and the great Water Festival, which is to take place next week. The aqueduct from Lake Cochituate to the city having been completed, the water will be introduced to the thirsty denizens of the New England Athens, next Wednesday, with appropriate ceremonies. The day will be celebrated by the firing of cannons, the ringing of bells, the formation of a procession of all the State and City dignitaries, the different societies, Masonic orders, etc., headed by a large military escort, and a cavalcade of ladies and gentlemen. This procession will proceed to the Common, where the large fountain will play for the first time. In the evening there will be a general illumination of the city. We have had a storm this week, which seems to be an earnest of fair weather for the looked-for celebration. Should not Nature attempt to introduce water, upon her own account, next Wednesday will be a great day in Boston's history.

The London Quarterly Review of last June contains an article on the State of Religion in France, which is said to be from the pen of Guizot. Judging from the passage quoted below, a portion of which I have italicized, there can hardly be a doubt concerning its authorship. In considering the effects which the liberal policy of the present Pope will be likely to produce in the Church of Rome, the reviewer says:—

"The effect of what is now passing at Rome, extends far beyond the frontiers of Italy. It is not only the internal government of the Roman States, nor even the expulsion of the Austrians, and the creation of an Italian nation,—whether monarchical or republican—federative or integral,—nor even the recasting of the various territories of Italy, that are at stake: it is the constitution of the whole of Roman Catholicism—that is to say, the religious and moral government of a great part of the world—that is in question, and that is now thrown into a state of revolution. We are comparatively without in-

terest in the results of that revolution, *but we have so little taste for revolutions in general, and so much distrust of their effects*, that we wait to know whether we ought to congratulate ourselves on the one which is now fermenting in that church, whose authority we have long ceased to acknowledge."—P. 216.

About twelve or eighteen months since, Mr. Champney, a landscape painter of this city, went to Europe, with the intention of painting a panorama of the banks of the Rhine. His enterprise has been accomplished, and he is now on his way home. A large portion of the panorama has been in Boston some time, and the remainder is now daily expected. Mr. Champney has sent home a view on the Rhine, executed on a small scale, and highly finished, which is now in the Exhibition at the Athenæum Gallery, and has been much admired as a landscape. I do not know that he pretends to claim the honor of having painted the *largest* panorama in the world—but, judging from the character of his former productions, and from his character as an artist, his work cannot fail of being faithfully and artistically finished, and the high expectations of all who have watched with interest his progress as a painter, will doubtless be fully realized. Mr. Champney has also painted four *tableaux*, representing the principal scenes in the French Revolution of February, of which he was a witness. These he intends to exhibit in connexion with the panorama, which will probably be opened to the Boston public about the middle of November.

Mr. DEXTER, the Sculptor, has just completed a colossal marble statue, the "Backwoodsman," and two smaller figures, entitled "Observation," and "The First Lesson." They are now on exhibition at the Horticultural Hall, and are attracting a fair degree of public attention. They were executed under the patronage of several gentlemen of this city, whose liberality and devotion to the interests of the Fine Arts are well known. The Backwoodsman is intended to represent the genius of American civilization, as it advances in the wilderness of the West. The figure inclines slightly forward, its herculean arms are uplifted, and the hands grasp an axe which is about to descend into the trunk of a forest tree. To quote the artist's words, "The expression of the head and face is designed to be that of inflexibility of purpose, intellectual power, and high moral aims, mingled with manly beauty, and the gentler sympathies of humanity,"—and all who have seen the statue admit that he has wrought most successfully.

Mr. GEORGE NICHOLS, of the University Bookstore, in Cambridge, has in preparation a new edition of Professor Smyth's "Lectures on Modern History, from the irruption of the Northern nations, to the close of the American Revolution." These lectures were delivered before successive classes in the University of Cambridge (England), for a long period, and were improved from time to time by the introduction of numerous notes and interlineations which were suggested in the course of study. They were first published when the author was quite advanced in years, and were evidently printed with but little revision in the manuscript, and little care in the correction of the proof-sheets. Under these circumstances, it was not strange that the work should be disfigured by numerous inaccuracies and inelegancies, and by a perplexing confusion in the division into paragraphs, which often obscured the connexion. Yet even in this crude state it became a popular text-book both in England and in this country. This new edition is to be

edited by Mr. Nichols himself, who brings to the task, for which by education he is eminently prepared, the fruits of extensive reading and the mind of a severe critic. He intends to correct all the infelicities by which the work is marred, as far as possible, without varying the language, or changing the construction of the sentences, making the proper paragraphical divisions, and adding notes wherever there may be any necessity for them. The work will be printed at the University Press.

Mr. NICHOLS has also in press the second edition of Professor Andrew Norton's great work on the "Evidences of the Genuineness of the Gospels," with corrections and additions, in 3 vols. 8vo. Also a new edition of the "Birds of Aristophanes," with English Notes by Professor Felton; a "History of the Greek Alphabet, with remarks on Greek Orthography and Pronunciation," by E. A. Sophocles, the author of the well-known Greek Grammar, and a collection of the various satirical poems published in the newspapers by Mr. James Russell Lowell, as the productions of Hosea Biglow, a shrewd Yankee. The volume is to be enriched by the introduction of various notes and comments by Parson Wilbur, to whom Mr. Biglow has alluded several times in his rhyming epistles. It will appear in about ten days, and it is safe to announce it in advance as "the sovereignest thing on earth" for hypochondria.

Mr. Mountford's "Euthanasia" (mention of which has been made in a former number of the Literary World) has been published, by Messrs. CROSBY & NICHOLS, in a style consonant with its elevated literary character, and meets with a ready sale. The same house has in press a volume of discourses by the late Rev. Dr. Brazer, of Salem, to be published under the direction of his family. He enjoyed a high reputation during his life, both as a preacher and as a writer, for the North American Review and Christian Examiner, and this collection of some of his best sermons cannot but be favorably received by the public.

Messrs. GOULD, KENDALL and LINCOLN, have in the press a work entitled "Proverbs for the People," by the Rev. E. L. Magoon, being a series of brief comments on the Proverbs, making them applicable to the present age. Also, a second volume of the Rev. Dr. John Harris's profound work "The Pre-Adamite Earth," to which a portrait of the author will probably be prefixed. The new volume of discourses, by President Wayland, announced a few weeks since, is to contain his portrait engraved from a most excellent daguerreotype likeness. Messrs. G. K. and L. have just published a somewhat celebrated doctrinal work of the Prussian theologian, Dr. Ernest Sartorius, entitled "The Person and Work of Christ," translated by Rev. O. S. Stearns. Also "Moral Courage, and other Tales," forming a new volume of Chambers's elegant Juvenile Series, the "Library for Young People," and the concluding part of "Chambers's Miscellany of Useful and Entertaining Knowledge," the merits of which are familiar to all.

Rejoice, and be exceedingly glad! O ye lovers of genuine poetry, and the jolliest humor! For great is the treat which Messrs. TICKNOR & Co. have in store for ye! The new and complete edition of Dr. Holmes's Poems is now passing rapidly through the press. Besides containing all the old favorites, and poems which have been published from time to time, but not collected, it will comprise several which have never before seen the light. The volume will be published on the

tenth of November, elegantly printed, and adorned with chaste vignettes, in the true *Moxonian* style. I call him Dr. Holmes entirely through force of habit, for he is nearly as celebrated in Boston as a physician as he is as a poet. His poetry is truly a part of himself. He jumps into his professional chaise, for a long day's constant exertion, in the same blithe frame of mind in which he mounts his Pegasus for a flight above the "azure heights of beautiful Olympus," and prescribes his nauseous potions in the spirit of a man who lives on nectar, talks of his family affairs with Jove, and practises hydropathy at Castalia. Not that he is inclined to favor any practice but the ancient; he repudiates all innovations. His whole soul is in his profession, and he carries his poetry into it with him. As a disciple of Esculapius and as a worshipper of the Muses he is equally enthusiastic. Indeed, it would be exceeding hard to tell in which he is most mercurial.

I have been favored with a glance at some of the proof-sheets of the new edition, and have been granted the privilege of copying one of the new poems, which in easy versification and exquisite blending of the humorous and the pathetic, is equal if not superior to any of Holmes's other productions.

ON LENDING A PUNCH-BOWL.

This ancient silver bowl of mine—it tells of good old times,
Of joyous days and jolly nights, and merry Christmas chimes;
They were a free and jovial race, but honest, brave, and true,
That dipped their ladle in the punch, when this old bowl was new.

A Spanish galleon brought the bar—so runs the ancient tale—
'Twas hammered by an Antwerp smith, whose arm was like a flail;
And now and then between the strokes, for fear his strength should fail,
He wiped his brow, and quaffed a cup of good old Flemish ale.

'T was purchased by an English squire to please his loving dame,
Who saw the cherubs, and conceived a longing for the same;
And oft as on the ancient stock another twig was found,
'T was filled with caudle spiced and hot, and handed smoking round.

But, changing hands, it reached at length a Puritan divine,
Who used to follow Timothy, and take a little wine,
But hated punch and prelacy; and so it was, perhaps,
He went to Leyden, where he found conventicles and schnaps.

And then, of course, you know what's next—it left the Dutchman's shore
With those that in the Mayflower came,—a hundred souls and more,—
Along with all the furniture, to fill their new abodes—
To judge by what is still on hand, at least a hundred loads.

'T was on a dreary winter's eve, the night was closing dim,
When old Miles Standish took the bowl, and filled it to the brim,
The little Captain stood and stirred the posset with his sword,
And all his sturdy men-at-arms were ranged about the board.

He poured the fiery hollands in—the man that never feared—
He took a long and solemn draught, and wiped his yellow beard;

And, one by one, the musqueteers, the men that fought and prayed,
All drank as 'twere their mother's milk, and not a man afraid.

That night, affrighted from his nest, the screaming eagle flew,
He heard the Pequot's ringing whoop, the soldier's wild halloo;
And there the sachem learned the rule he taught to kith and kin,
Run from the white man when you find he smells of hollands gin!

A hundred years, and fifty more had spread their leaves and snows,
A thousand rubs had flattened down each little cherub's nose;
When once again the bowl was filled, but not in mirth or joy,
'T was mingled by a mother's hand to cheer her parting boy.

Drink, John, she said, 'twill do you good—poor child, you'll never best
This working in the dismal trench, out in the midnight air;
And if—God bless me—you were hurt, 'twould keep away the chill;
So John *did* drink—and well he wrought that night at Bunker's Hill

I tell you, there was generous warmth in good old English cheer;
I tell you, 'twas a pleasant thought to bring its symbol here;
'Tis but the fool that loves excess—hast thou a drunken soul,
The bane is in thy shallow skull, not in my silver bowl!

I love the memory of the past—its pressed, yet fragrant flowers—
The moss that clothes its broken walls—the ivy on its towers—
Nay, this poor bauble it bequeathed—my eyes grow moist and dim,
To think of all the vanished joys that danced around its brim.

Then fill a fair and honest cup, and hand it unto me;
The goblet hallows all it holds, whate'er the liquid be;
And may the cherubs on its face protect me from the sin,
That dooms one to those dreadful words—My dear, where *have* you been?

Messrs. Ticknor and Company have just published a work of the highest interest to the medical profession, on "Etherization in Childbirth," by Dr. Walter Channing, of Boston. It has been prepared with the greatest care, giving reports of five hundred and eighty-one cases, and cannot fail to produce a great effect in this department of medicine.

It has given us great pleasure here to know that Messrs. Appleton and Company, of New York, have in press two volumes of the Essays and Reviews of Mr. E. P. Whipple, of this city, a gentleman universally regarded as one of the best critics and lecturers in New England.

The Committee of the Mercantile Library Association are reported to have engaged an unusually fine corps of lecturers for the ensuing season. The course will commence about the middle of November, when the anniversary oration will be delivered by the Hon. Daniel Webster, and the poem by Mr. James T. Fields. Mr. Fields delivered a brilliant poem, on a similar occasion, before the Mercantile Library Association.

The first course of the free public lectures of the season, before the Lowell Institution, will commence on the 31st inst. It will be delivered by Professor A. L. Kæppen, from Den-

mark,—a man of profound learning, and who bears a high reputation as a writer and a lecturer. His subject is "Ancient and Modern Athens;" and a residence of many years in Greece, added to a thorough acquaintance with its literature, history, and antiquities, have, without doubt, qualified him to speak as one having authority. Professor Kœppen is now engaged on a series of interesting articles, publishing in the *American Review*. The second course of lectures will be delivered by Professor Agassiz, on Geology, and there will be courses during the season by Dr. Jeffries Wyman, of Cambridge, on Physiology, and by Mr. Bowen, the editor of the *North American Review*, on some metaphysical topic.

Messrs. Tappan, Whittemore, and Mason, will publish next week, a new volume of Church Psalmody, compiled by Messrs. Lowell Mason and George J. Webb, entitled the "Congregational Tune Book."

C. B. F.

Poetry.

ANGELS' VISITS.

THEY tell us in ancient story
Of a rare and blissful time,
When earth was gladdened by angels,
Ere the blight of sorrow and crime.
Then the holy patriarch fathers
Partook of the living joy,
And received from those heavenly strangers
The cup which hath no alloy.
To the fount of the living waters,
By those radiant ones they were led—
From the stream of celestial sweetness
Were their thirsty spirits fed.
In the strength of their souls they existed—
Their life was a glorious day,
Full of beauty and hope—and at evening
They peacefully passed away.
And we treasure the beautiful legend
As the type of a God-like plan,
Of the love and the blessing eternal
Which Heaven accordeth to man.

R. LEIGHTON.

Boston, Oct. 8, 1843.

CONQUEST.

Ir thou would'st strike thy enemy to the earth,
And shame him to submission, let thy wing
Take counsel from the falcon's, as she soars,
Still striving to attain a reach in air,
That mocks the ambition of the feeble bird,
She singles as her victim. Make thy spring,
Thus, for the eminence first; and, while thine
eye
The spacious fields that sleep below, explores,
Thy courage kindles to the mountain's birth,
And thou wilt grow a conqueror in the sphere,
To which thy soul finds likeness;—greatly stirr'd
By sense of new approach to heavenly height!
Thus still is born the sense of newer might,
With meet assurance of the victory,—
That feels its triumph ere the shriek of death
Breaks from the sharp pang of the prey beneath!
The vantage ground is in the noblest flight,
And the blow ever surest struck from high!

W. G. S.

Sketches of Society.

HOW SHOULD THE AMERICAN HERO BE REPRESENTED?

The re-opening of the Art-Union Rooms, with an antechamber papered with designs for a monument to Washington, has again stirred the question as to how the American hero should be represented?

The cognoscenti have long ago made up their minds upon the subject, but we, The People, are still at earnest and active delibe-

ration. The cognoscenti have not only Canova, Greenough, and a score of other sculptors on their side, but every old woman in the country who has preserved a provincial half-penny with the muddy face of one of the English Guelphs upon it, set in Roman armor, can teach the people that there are but two ways of representing great men. They must be clothed either like Adam or like Julius Cæsar, there must be no compromise with this law of classic art. The fig-leif and the toga make up the whole wardrobe of the sculptor; Adam being the model of the first Life-school established in Asia, and Cæsar the posture-maker of the statuary, when the Empire of Rome held all the Empire of Art in its mighty bosom, after Memmius began the plunder which Lord Elgin completed.

The People meanwhile, notwithstanding their excessive hard thinking, remain vastly confused about the whole matter. They partially believe what the Cognoscenti tell them; they are disturbed at the bare idea of having the learned and the polite say hard things about clothing their favorite as a Christian hero; they are nervous lest European folk should sneer at General Washington should he come back to earth as he left it, instead of taking his place in his country's pantheon as Jupiter Capitolinus. The People are almost ready to bow to the judgment of those whose business it is to be better informed than themselves in the high province of art; but still having thought habitually of the subject for the last twenty years, they are not yet fully convinced of their own entire incapacity to form a sound opinion in the premises.

They feel perhaps that there is a fallacy somewhere in the whole mode of presenting the matter, and they are provoked with themselves that they cannot grapple with it. Let us try and eliminate these instinctive conclusions before they are baffled and lost in a discussion which never seems to go deeper than the mere technicalities of Art.

The fallacy is this:—The Cognoscenti insist upon regarding Washington only as a subject of Art, from the instant he is brought within the kingdom of Art; and they expect genius to present him there in the prescriptive costume of sculpture-dom. The People, on the contrary, desiring an effigy of their hero in his working-dress (that the race, centuries hence, may see how looked the foremost workman of humanity), call upon Art to give the whole portrait with fidelity, and challenge Genius to give it with all its belongings, and yet redeem the most trivial from vulgarity and commonplaceism.

In other words, the cognoscenti are bent upon having a great statue in the first instance, which as a secondary thing shall be a Washington instead of a Jupiter or a Hercules. The People insist upon having a marble Washington in the first place, which shall be a great statue in order to be worthy of the subject commemorated.

Now, who shall say that the People have not some show of reason in their view of the subject? Let us contemplate it a little longer. We will suppose POWERS to be the artist to whom a given work of no special interest is consigned. Some rich family of Nobodies, it may be, who are to be done into marble. Beginning with Mrs. Fitz Dombey's infant son, who died of the measles at Rome,—a fatality which first suggested the family patronage of art—Powers, instead of degrading his chisel to jacket or trowsers, makes a Cupid or Cherub, or any other allowable nakedling of the child. His mother is marbled into a

Roman matron, his sister into a Proserpine or other flower-girl, and Col. Fitz Dombey, who was once a member of the Common Council, is modelled as a Roman Senator, instead of being presented in his militia regimentals, as he himself would have preferred. Embalmed thus in the amber of classic art, the flies of Fashion's Summer will be forgotten in a few seasons, but the triumph of art may live for ever. Mr. Powers has discreetly fulfilled his commission; and by using his sitters only as lay figures, has presented them to art as members of the great family of sculpturehood and not as members of the Fitz Dombey family.

But how is it with George Washington, when he is your sitter, Mr. Powers? Would you or any other sculptor of true imagination feel that he degraded the divinity of art in representing the very glove of the hero whose sword-grasp has made it immortal? Is there not history and poetry enwoven with even the articles of his apparel? Are they not, when associated with his person, dignified in a new light as part and parcel of the pictures, the portraiture, and the pageantry of the time in which he lived? Bring they not up memories of the sages and warriors with whom he consorted? Bring they not up in their reality, dusk shadows of those whose might went down before his as they struggled for the mastery of a continent? Do they not carry you to his councils, to his battle-fields, and his heart-weary camp-watchings? Finally, are they not, *through him*, associated with all time so as to come within the great law of universality required in all true works of Art?

Powers is too far off to answer, but some worker in plaster of Paris, unable to get round this last question, asks us to look at Thorwaldsen's Byron in modern dress, and thinks this a reply. The case is not at all in point. For, assuming that Thorwaldsen's statue is a failure as a high work of art, owing simply to its departure from the classic, and supposing, for the nonce, the celebrity of Byron to be fully equal to that of Washington, the case of the poet and of the man-of-action is totally different the one from the other. Byron changed the fashion of his clothing as often as he did the fashion of his verse, and if we look anywhere for harmony and continuity between the internal and the external man, we would find his Levantine costume of two-and-twenty, often reproduced in his poems, and probably adapted again during the last months of his life in Greece, as having more truth in it than even the veritable London surtout and stubby English shoes, in which Thorwaldsen has morticed the high-dreaming Harold, the Corsair-heart of Conrad, and the flexile Oriental spirit of Don Juan.

The poet's true vesture, when Art would represent it, is that unconsciously drawn in his prevailing line; unconsciously, but still more vivid, to that double-minded being than any wherewith human woof and warp may endow him. But the costume of a hero—the dress of a Washington or a Napoleon, would, amid any changes of fashion through which they might have flourished, have assimilated as thoroughly to their character as the bark of a tree to its sap and fibre, until it was instinctively recognised by the general mind as filling out their completeness, if not significant of the soul-grain within.

He who cannot see that there is the highest poetry as well as the highest truth in representing the man of action as he chose habitually to represent himself to his fellow-men, has but a narrow view of the province of art or of the skill of genius, in grappling with the diffi-

culties which are often presented to it from the exacting nature of the subject. Such an artist, if called upon to represent an American hunter in marble, would give to Cooper's Leatherstocking the buskins of Acteon and the quiver of Apollo, instead of the rifle of Natty Bumppo.

True genius would evoke that Backwoodsman from an Italian quarry, even as the stark hunter moves before us in fancy; while the breath of a more classic clime, playing through fringed hunting-shirt and wampum sash, should mellow the folds of his rude forest drapery, so that, while every detail that we chose to look for should be there, the Statue, if placed amid a group of naked Greeks or toga-ed Romans, should still not seem an outlandish intruder upon their company; for form and expression should still be dominant over all the appointments of costume.

And it is this last triumph of genius, and not the abstract condition of vesture or nakedness, in which lies the difference between a statue and a mere effigy. The true poet will work out his thought in any metre. Praxiteles would have taken the Duke of Wellington in his grey frock of military service, and yet made a Greek demi-god of him. To us there seems no one thing which more conclusively proves the low state of Art at the present day, than the humiliating avowal of its professors, that they cannot reproduce the Spirit of the ancient masters without imitating the most trivial external conditions which have descended to us in their works. The human form *can* be made to deliver its expression through marble clothes, and the genius of Sculpture falls short of its high requirements, if it cannot now as of old make the clay in which it works transparent, when shaped into a perfect creation.

We will now turn to another consideration.

The prevailing dress of the first American Commander-in-Chief having been made classic through all time, from being associated with his person, there is but little difficulty in disposing of the suggestion often made, that the great moral hero should be presented rather in the costume of civil life. "Why," saith the peace man (whose chief association with the personal appearance of the Father of his Country, is derived from Stewart's full length portrait of Col. Smith, with Washington's head to it), "why not represent the first American President in the civil dress in which he took the oath to the Constitution when called by his countrymen to fill their highest civil office?"

Why not? for the simplest of all reasons! It was Washington, the soldier, who gave you the country over which Washington, the civilian, was called to preside. It was the Hero who made the occasion on which the statesman came to pronounce his inaugural. The president of an organized nation was your servant; the Hero who made that nation was the servant only of the Most High—the chosen warrior of the God of Armies! And there is a religious grandeur about that Christian Soldier of all time as he moves on his solemn-paced war-horse through the moral desert of History, while the freebooting warriors of crowded ages part their blood-stained bands to make way for the mighty shade; part and fall back, leaning awe-struck on their arms, as God's majestic soldier passes on! Alone, and still more alone through the desert of History will that majestic horseman still ride on until all his Master's errand here, by him begun, is fulfilled by the million of humbler instruments; and then the coming ages will not need another Washington.

That equestrian historic figure! Does it

not belong to sculpture? Would it not be a sacrilege to Art to separate that horse and his rider?

Let the poet follow the young and fleet-footed rifleman to the wild wood border, the forester's bivouac, and the Indian's foray. Let him clamber the crags of the Blue ridge, or float down the Ohio with Washington, the hunter; let the painter, seizing upon the other extreme of life, portray him amid groups of statesmen beneath the draperies of the Senate house, or where his country's flag adds the needed glowing tints to the modest tapestry of Washington's field-tent, as the dismounted chieftain reads or prays within. But let the marble of the Statuary crystalize that most complete of all the statuesque embodiments of human greatness and power, a glimpse of which was but now before us.

"But what has a horse—a brute beast, to do with a great moral character?" quoth some blockhead, who has never read the Apocalypse, nor could be made to understand (in a less imaginative view of the subject) that his charger belongs as intimately to Washington as does his sword, his clothes, or any other personal appointments. The dullest mind may, however, through a matter-of-fact medium, come to the same conclusion that high art must arrive at in this case, when it remembers the value which Washington, throughout his life, attached to this noble quadruped; and the associations of personal as well as official dignity which he connected with his well-known practice, when in high station, of rarely presenting himself to the public eye save on horseback. Does not that steed and his rider, too, carry the slowest fancy away to Washington's wondrous marches; from the time when, moving like a Centaur through the primeval forests of Monongahela, he charged the deathful ambuscade of Braddock's field of disaster, to that when the ice of the Delaware was dinted by the sharp hoofs careering to patriot victory? Do we not recall the frequent and long periods when he almost made his home in the saddle; his unwearied riding to and fro, in ceaseless watchfulness, amid the scattered posts of his winter cantonment? His labor of thought and hours of anxious meditation, whose fruits were so often committed to paper by the bivouac fire, when the inseparable companion of the day, who had borne that pregnant brain and mighty heart through its physical toils, was picqueted for the night, to be again a partner in the hero's fortunes on the morrow? No, the sculptor could never separate Washington from his horse, if the poetry of his art be in him; the creature which the poetry of the Sacred writings associates with man in his proudest developments of power, should never be divorced from Power's most glorious master, when monumental Art would represent the noblest type of true manhood.

And now a few words as to the proposed monument on this Island.

The rocky pedestal on Peter the Great's statue, the wonder of St. Petersburg, cost millions of money to place it where it is. Nature has given the city of New York a dozen such pedestals within the limits of the present lamp district! There are rocks in place, crags yet upon the island which, within twenty-five years, must be blasted and levelled to make room for streets, shops, and dwelling-houses. Take one of these crags; leave it in its primitive form; dig away, level, and turfen the square around it to the starkest formality required by the grades of the street (and the present crude state of public taste), level, we say, and artificialize the whole square,

but leave that solitary natural crag towering in the middle, and on that place a colossal equestrian statue of Washington.

In another generation, when all the rest of the island is levelled and built upon, as it will be, the New Yorkers of that day will wonder at the might of their forefathers in transplanting such a cliff from the palisades; and some member of the Historical Society will write an Essay to dispel such erroneous popular belief, and prove that this crag is the remnant of an eminence on which Washington, when marching into the recovered city, halted and drew his bridle rein to gaze upon the town; the town which tradition tells he relinquished to the enemy, with the only passion of tears that is known to have shaken his heroic nature; for whose recapture he so often put forth his most strenuous efforts, and in which, at the constitutional birth of the nation, he was inaugurated as the head of our Republican Empire!

Let us spare one native crag of Manhattan Island to bear an inscription to him; and on that crag let us rear a colossal equestrian statue of Washington, even as he looked when he came at last the successful deliverer of the Island city, which can now so well afford to honor him in its metropolitan wealth and glory.

C. F. H.

The Fine Arts.*

A RARE COLLECTION OF PAINTINGS.

ONE of the most important items of the week, in matters of Art, is the arrival of a large private collection of modern German paintings, principally by the most prominent artists of the Dusseldorf school. They are the property of a German gentleman, who, coming to this country to spend the winter, brings his pictures with him, that they may be safe from "moving accident of fire and flood," and under his own immediate observation. There is something pleasant in all this, that reminds us of the story of the Duke of Modena, and his travelling always with the Magdalen of Correggio in his carriage. But, in good truth, the pictures are sufficiently valuable to warrant such extraordinary precaution, judging from the half dozen we have seen, which, too, we were assured, were the *ordinary* pictures of the collection. Among them was a beautiful work by Hubner, "Der Jagdrech," a terrible story of the game-laws of Germany. This is the same artist whose picture of the "Lover's Quarrel," in the Art Union, has excited so much attention lately, but which is, however, a far inferior work to this we speak of. Another a picture, of "Falstaff enlisting his troop," from the Dusseldorf school, is painted in the true spirit of Shakspeare. Falstaff, however, has a little too much of the German in his composition, and we may well imagine what a German Falstaff might be; a "Heidelberg Tun" of beer and heaviness, not a luxurious butt of good "Sherris Sack" and wit. 'Tis a capital picture though, and so is a most fairylike scene of elves and mannikins—"Peas Blossoms and Cobwebs." The original of a fine lithograph, well known to our artists, contains portraits of all the painters of the Dusseldorf school at a shooting match. We also saw a fine landscape, and a sea shore, which made less impression upon us, but which were all painted with that masterly fidelity, which we find in that glorious picture by Achenbach, now in the Art Union Rooms. Think what a commotion a hundred and thirty

such let loose among us would create in our little world of Art. We fancy that our artists would appreciate the necessity of severe study, and that our annual exhibitions would be the better for it. We can do as well, and, perhaps better, in time, but not till we cease this mere "playing at Art." Whether the pictures we have spoken of will be exhibited, we know not; we sincerely hope they may be; we apprehend that the most serious obstacle in the way is the difficulty in obtaining a proper gallery. The Art Union rooms cannot accommodate them till January, and this, we fear, will be too near the time of their return to Europe. A few only have been opened, to ascertain if they had suffered any damage on the voyage, and having seen these, and been extremely gratified, we are the more ardently desirous that all should be exhibited, that the public and ourselves may enjoy the full of so rich a treat.

The Drama.

MR. MACREADY'S IAGO.

IAGO is an intellectual puppet admirably worked by Mr. Macready. The actor seems to throw off all personality from the first moment of his appearance on the stage and to live and breathe in the character, with an exuberance of animal spirits, an indestructible felicity of wickedness, a freedom of movement where most close and stealthy—which such trifling incidents as a murder or two and the ruin of an Othello—by no means exhaust. In life, vigor, and elasticity it is one of the first of Macready's performances. There is a will and a way throughout. The crested energy of the character does not abate for an instant. There is no pause, no flagging. It is instinct with meaning, overflowing with resources. He winds and unwinds Roderigo as a cat plays with a mouse; covers up his iniquity with the gayest garb of manly effrontery, laughs him out of his convictions; while with Othello he assumes a gloomy concentrated earnestness, which is the only appeal to his magnanimity of character. He bears off all triumphantly with the wit, humor, logic, diablerie, unfailing spirits of Mephistopheles. His strength is not broken at the end. He goes off from the stage like a villain dying game to the gallows, defiant of judge, jury, and the confessional.

This week Macready concludes his engagement at the Opera House, with the performance of Shylock for his benefit. He next appears in Boston, whither he will carry the good wishes of many friends and lovers of the dramatic art, pursued as an art, an audience capable of a yet larger increase when he shall again appear in New York. We should like to see the experiment tried in this city of a six months' theatrical management under Mr. Macready's and similar auspices. With disadvantages of scenery and other resources for the performance of tragedy at Niblo's a steady improvement in the arrangement and general business of the stage was manifest. The tone of the theatre must inevitably be raised by an actor of refined conceptions, steadfast in the pursuit of excellence and of rigid exacting will in its attainment. Wherever Macready appears his influence may be traced in higher and juster conceptions of the Dramatic Art.

Mr. Macready contemplates, we understand, on his return from Boston a series of Dramatic Readings to be given at one of the public lecture rooms—which will give many an opportunity to hear him who will not visit the theatre, even freed as it is from objection at the Opera House.

What is Talked About.

LITERARY REMAINS OF THOMAS COLE.

It is not generally known that the distinguished landscape painter was, if not equally conversant with the pen as the pencil, yet an author in several departments of literature, of no little perseverance and success. Mr. Cole, though he published little, wrote a great deal and in a mature form; for, as remarked by Bryant, in his "Address," it was not in the nature of the man to neglect any work which he undertook. We are pleased to learn that a suitable collection of the various manuscripts of the artist is soon to be published, under the editorship of his literary executor, the REV. LOUIS LEGRAND NOBLE, of Catskill, a poet of deserved reputation, and for many years a personal friend and associate of the painter. The Remains of Cole embrace a great variety of subjects. The volumes proposed to be published, will embrace a Life of the Artist, by Mr. Noble, accompanied by a complete catalogue of the paintings, with descriptions and criticisms of the great poetic pictures, in which, from the author's known familiarity with the natural scenery of America, as well as his cultivation as a poet, a highly felicitous and appropriate work may be expected. Mr. Cole will be exhibited to the world not as a literal copyist of nature, but as a Poet and Artist. The memoir will be succeeded by the most important and interesting work left by the Painter, a Journal of the last fourteen years of his life, a rare autobiographical diary, kept at intervals, embracing notes of secret thoughts, feelings, memoranda of events, criticisms, occasional descriptions of scenery, huntings for the picturesque, all included under the title, given by the author himself, "Thoughts and Occurrences." The "Correspondence" will follow, so far as it exhibits the man. There were two Lectures delivered by Cole, of considerable length, but of a popular and readable character, and abounding in fine conceptions. There are also some exceedingly truthful art criticisms on the pictures in the London Galleries. Particular descriptions of scenery, notes of American and European travel, furnish a valuable stock of *matériel*. Cole also wrote Tales and Poems, the latter in great number. A selection only of these will be published. One of them is entitled "The Voyage of Life," and will naturally be looked for as an accompaniment and illustration of his great series of pictures now in the Art Union.

Here it will be seen is the opportunity for a work of unusual variety and interest, not merely from the absolute literary merit of the writings, though we hold that to be sufficient, but from the exhibition—which we may look for—throughout of a pure minded, heroic man, who fought his way with no compromise of principle or character, to the highest position in his profession; whose life and works constantly illustrated a lesson of moderation, harmony, justice, and peace, to the American people with whom, from childhood, his lot had been cast, and whose mountain and village homes he has so often taught them to love anew, in the gentle blessing of the painter's Art.

THE SIMPSON BENEFIT.

The proposed Benefit for the family of the late EDMUND SIMPSON commends itself to the public approbation, and we are glad to hear that definite arrangements for its consummation are in progress. The destitution of the beneficiaries presents a strong case for the sym-

thy of the New Yorkers, and we have every confidence that their claim will be well responded to, especially as the gentlemen who have the arrangements in charge are preparing ample attractions for the occasion. They have already received the offer of gratuitous services from some of the first dramatic talent in the country, and we cannot doubt that this kind of co-operation will largely increase now that the project is fairly on foot. It is rumored, confidently, that MR. MACREADY's name and aid are among those first, and without solicitation, placed at the disposal of the committee—an example which we trust will be followed by both American and foreign artists of distinction who sojourn in this latitude. The place where and the time when of this Benefit will, we suppose, be duly announced, as soon as the preliminaries are sufficiently advanced to warrant the committee in so doing.

DANIEL WEBSTER.

We find, in the Boston *Chronotype*, a graphic posthumous account of this distinguished son of Massachusetts. We recollect a pungent and vigorous article to the same effect from the pen of John Neal, in the late *Brother Jonathan* newspaper. Men like Webster can bear killing once a week in the newspapers. In calling General Taylor a blockhead, the journalist, we suppose, means a blockhead of the *lignum vitæ* order. "Mr. Webster, coldly cheered, rose heavily, the ghost of his former self, and heavily delivered the ghost of a great speech. If we ever felt indignant at the despicable servility of New England Whiggery, it was when we saw it dragging out its superannuated lion, to sacrifice him before the world for the elevation of a piece of blockhead availability. To pay Choate \$700, and set him to work, was a mere business matter. He loves money, and will work for it. Webster is New England's intellectual fame; he may need money, but he despises it. If New England had only been granite-hearted and not also cotton-headed, Webster would have honored the presidency. He is a disappointed, deserted, betrayed, sacrificed man. There is a melancholy interest in seeing the magnanimity of such a man showing itself in giving a sort of support to his unworthy rival. But what a story it tells of the party that is using him! Good heavens! if there was an atom of magnanimity or self-respect in the Taylor faction of Massachusetts they would say to Mr. Webster, 'Keep quiet at Marshfield.'"

FOOLS THE ONLY RATIONALS.

The *American Journal of Insanity*, for October, published at Utica, quotes and comments (in connexion with the recent disclosures of the insanity of the sister of Charles Lamb) as follows:

"It is an observation of Aristotle, that, 'all who have been famous for their genius, whether in the study of philosophy, in affairs of state, in poetical composition, or in the exercise of the arts, have been inclined to insanity, as Hercules, Ajax, Bellerophon, Lysander, Empedocles, Socrates, and Plato.'

"The general correctness of this observation is established by reference to many of the most distinguished persons that have flourished since the time of Aristotle. It would have been, we believe, strictly true, if he had said, *all who have been famous for their genius, &c., have been inclined to Insanity or Epilepsy; or one or the other of these diseases has existed in the same family.*

"Among such we may place Julius Cæsar, Napoleon, Pascal, Luther, Descartes, Raffaele, Cowper, Robert Hall, Sir Isaac Newton, and a host of illustrious personages."

THE HOPE OF JOHN SMITH.

The clever New York sketcher for the "National Era," in his last letter says, "he found in one of the large print-shops, in Broadway, all the best and most recent publications of the English engravers; and on inquiry I was informed that the fine proof impressions of these works met a ready sale in this city. Now, when it is recollected that the price of some of these engravings is as high as forty, fifty, and seventy-five dollars, the inference is one highly creditable to the taste of our people. I will have something to say by and by about the progress of the fine arts in our country; and will now merely observe, in this connexion, that when people begin to hang up in their parlors the admirable productions of Landseer, instead of the frightful mugs of 'the family,' and diversify their study of the morning newspaper and 'Evangelical Library,' by dipping occasionally into 'Modern Painters,' the land we live in is not—becoming any more ripe for perdition."

THE CREDIT SYSTEM.

We have heard a great deal of late years of the credit system. There is a department of it to which the attention of our public men, particularly members of the press, has not been so strongly directed as it should have been. If a gentleman, subject to slight and occasional spasms in those organs, allows his fingers to wander into a strange pocket, he is taken summarily by the collar and sent up to bread and water, on Blackwell's Island—secluded from society as a very wicked and improper person. Legislation is not yet sufficiently advanced and matured to provide a suitable penalty for the cribbing editor. Shall he be run through with a pen, made to drink bad ink, or undergo the affliction of perpetual readings to him of his own copy? This would be hard to execute, as it is the special peculiarity of the culprits we refer to, to never have or make any copy of their own. They live in other people's orchards, and are always pelting other people's trees.

A certain Northern Gazette, for instance, has lately appropriated a couple of small pip-pins of our grafting. We hope he will be good enough to take notice of our fences the next time he goes on the hunt with his editorial basket.

FOREIGN ITEMS.

MR. CHARLES LYELL, late President of the Geographical Society, has been knighted by the Queen.—It is rumored that LORD BROUGHAM is about publishing a letter to the Marquis of Lansdowne, on the French Revolution and French affairs.—There is to be a new line of monthly steamers between Liverpool and several of the principal ports of the Mediterranean, including Malta, Constantinople, and Trebisond.—A balloon ascent extraordinary recently took place in London from the Cremorne Gardens. In it were Mrs. G. Batty, the "Lion Queen," Lieut. Gale, and a lion. Attached to the balloon, in place of a car, was a den, on the top of which stood Lieut. Gale, and inside which sat the "Lion Queen," on the back of her subject. After a trial, during which an ascent as high as the tops of the trees only was effected, it was found that the power of the balloon was not sufficient to carry up the weight attached to it; and this fact having been explained to the

company, Lieut. Gale and the lion ascended, leaving the lady behind. A safe descent, luckily for the inhabitants, says the London Examiner, was accomplished at Mortlake.—At the Stowe sale, a needle-work screen, formed of a portion of the celebrated Peg Woffington's petticoat, and once presented by herself to the Beef-Steak Club, of which she was the only female member, sold for the insignificant sum of £2.—The Municipality of Paris have removed the octroi duty on ice, on the ground that it is extensively used for the sick in the Hospitals, but the lively Parisian chronicler of the *Courrier des Etats Unis* hints that it may also be a politic move to cheapen the cost of the "glaces" for the soirées of the approaching winter.—*Isopathy* is a new medical treatment just imported from Germany. The principle is to place upon a diseased part the similar organ taken from a healthy animal. Thus, is your heart or liver affected, clap over it the dead heart or liver of a sturdy ox.—The walls of Paris are affixed everywhere with placards touching the great book lottery of which we gave an account in No. 89. There is a report, that the government will prohibit it, but there seems no very reliable ground for the statement. Meantime the Theatres have got up a similar scheme, the subscriber, receiving the value of his money in theatre tickets, has besides the chance of "primes." All Paris is said to be "en queue" for the ticket office.

Music.

The Postillon Polka. By Maurice Strakosch. Wm. Hall & Son.

This is a lively, brilliant Polka, from the pianist who is at present in New York, written with cleverness, and not beyond the reach of respectable performers. There is hardly melody enough for a genuine dance tune, but as an animated Rondo in the Polka form, it is likely to become popular. It requires, however, to be played with some neatness and clearness of hand.

I have found Thee. A Ballad. By Stephen Massett. Hall & Son.

We have here one of the most musical ballads that has lately come under our observation. The words are by Charles Swain. The melody is graceful and well set, while the accompaniment is written with taste and knowledge. It is fully deserving of attention and study.

Publishers' Circular.

TO READERS AND CORRESPONDENTS. Thanks to the author of "The Nivad." It will appear in our next.—The series of papers from a capital hand commenced in this week's Literary World, entitled "A Manhattaner in New Orleans," will be continued from time to time.—Our next will contain the second number of "Out of the Way Places of Europe."

Persons in this city and Brooklyn desirous of receiving "The Literary World" regularly at their residences, are requested to send their address to the office, 157 Broadway, when they will be served by the carriers. We cannot promise always to execute orders for single copies. Those who desire to secure sets of the paper should subscribe.

Single numbers, as specimens of the "Literary World," are occasionally sent to gentlemen throughout the country, who are not subscribers, with the design, if the plan and execution of the work be approved of, of securing their subscription and engaging their personal influence in support of the undertaking.

A few complete sets of the "Literary World" may still be purchased on early application to the publishers.

TO ADVERTISERS.—As it is important that the "Literary World" should go to press early, to meet the demand of news-agents for distant places, it is necessary that all new advertisements should reach the office of publication not later than 5 P. M. on Monday of each week.

LITERARY INTELLIGENCE.

DERBY, MILLER & Co. Auburn, N. Y., will publish immediately, in an 8vo. of 500 pages, with illustrations, an elaborate "History of the Mexican War," by John S. Jenkins, author of "Life of Silas Wright," &c. Also, "The Generals of the Last War with Great Britain," by the same author, 12mo., illustrated; also, "Rational Psychology," by L. P. Hickock, Prest. of Auburn Theol. Seminary. 650 pp. 8vo., beautifully printed.

MESSRS. COOLEY, KEES & HILL will offer for sale in the coming month the remainder of the library of the late Ithiel Town, of New Haven, embracing many rare and costly illustrated works. On the evenings of November 1 and 2 the valuable Law Library of the late David S. Jones, Esq.

MESSRS. CAREY & HART have just published, in an octavo volume of great elegance, "The Female Poets of Great Britain, Chronologically Arranged, with Critical Remarks by Rowton, and Additions by an American Editor." The volume is richly illustrated. A Sequel will shortly be issued—"The Female Poets of America," by R. W. Griswold, in a similar volume.

The Illustrated "Sketch-Book," with Designs by Darley, has just been issued by GEORGE P. PUTNAM.

JOHN MURPHY, Baltimore, has in press, A History of Maryland, from 1634 to 1847, by Jas. McSherry; Flowers of Love and Memory, by Mrs. Dorsey; the Oriental Pearl, A Catholic Tale; The Catholic Christian's Companion, Kerney's Compendium of History, issued by the same publisher, has reached a fourth edition.

J. S. REDFIELD has commenced the publication of a Series of "TRACTS FOR CITIES," with "The Great Metropolis." It is an important undertaking, and deserves the attention of the educated classes as a means of extended usefulness. The topics to be treated embrace the whole range of Moral and Social Improvements—"Medical Police," "Police of the Press," "Public Amusements," "The Fine Arts," "Gambling," "Infidelity," "Magdalenism," &c. Another series is projected—"TRACTS FOR THE PEOPLE," in which elementary principles are to be discussed, as "The Relations of Popular Liberty to Constitutional Government," "Morals of Politics," &c. The series have originated with Dr. Griscom, Hiram Ketchum, and Rev. Mr. Everts, and we understand Dr. Wayland, Dr. Dewey, Dr. Alexander, Dr. Williams, and Bishop Potter, will be among the contributors.

A proof of the "Power of Music," after Mount's favorite picture, will be received by GOUVIL VIBERT & Co. in the next steamer (United States).

A new line engraving, after Ary Scheffer's picture, "Mignon and the Harp-Player," has just been completed. It is a necessary companion to "Mignon Regretting her Country," and "Mignon Sighing for Heaven."

BOOKS PUBLISHED IN THE UNITED STATES FROM OCT. 21ST TO OCT. 28TH.

ANDERSON (C.)—Genius and Design of the Domestic Constitution. 12mo. pp. 424 (R. Carter).
APPLETON'S Juvenile Publications—The Happy Children, a Tale of Home, for Young People, illust. 16mo. pp. 204. Zion, Uncle John's Stories of Animals, Bible Stories, Little Rhymer, Story of Bob the Squirrel, and Life and Wandering of a Rat. 6 elegant illustrated vols. 16mo. The Book of Animals by T. Bilby, illustrated. 16mo. Little Annie's First Book, in Words of Three Letters, by her Mother. 16mo. illustrated. Mamma's Bible Stories for her Little Boys and Girls. 16mo. illustrated.
CERVANTES—Don Quixote. 16mo. (Appletons).
CHANNING (W. M.D.)—Ethereization in Childbirth. Illustrated by 591 cases. pp. 400 (W. D. Ticknor & Co., Boston).
CORSON (J. W.)—Loiterings in Europe. 2d Edition (Harpers).
DIX (Wm. G.)—Pompeii and other Poems. 12mo. pp. 160 (Ticknor & Co., Boston).
DUFF (P.)—North American Accountant. 8vo (Harpers).
FOWNES (G.)—Rudimentary Chemistry. (J. Weale, London; Carey & Hart, Phila.)
LE SAGE—Gil Blas, by Smollett. 16mo. (Appletons).
LOOMIS (Prof.)—Elements of Plane and Spherical Trigonometry (Harpers).
MANUAL of Morals for Common Schools. 18mo. pp. 175 (W. H. Wardwell, Andover).

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